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CONTEMPORARY ENGLISH DRAMA

A Program of Study for the South Carolina
Federation of Women's Clubs

By George Armstrong Wauchope, M. A., Ph. D.
Professor of English, University of South Carolina

Return to
Miss Kelley

Division for Women Series No. 2

APRIL 1920

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UNIVERSITY PRESS

COLUMBIA, S. C.

1920

Contemporary English Drama

The following program-bulletin has been prepared by Dr. G. A. Wauchope, head of the English Department of the University of South Carolina, for the use of Women's Literary Clubs and for the guidance of any who would acquaint themselves with the recent dramatic movement in Great Britain.

1. *KEYNOTES OF THE MODERN DRAMA.*

Before returning to England Viscount Bryce made the statement in an address that "nothing is more important than that each generation and each land should have its own writers." This opinion coming from so reliable an authority suggests that we should place a revaluation upon our contemporary literature. In our zeal for the old classics, the standard masterpieces, in which we were trained and which it is our first duty to know, do we not neglect the cultural and educational inspiration to be derived from our present-day writers?

Some of the many reasons why we may profitably turn our attention to the recent drama will occur to the thoughtful reader. The novel, which has held a sort of literary primacy for nearly two centuries is deteriorating. Since 1890 its supremacy has been challenged by the drama. The play has become increasingly important, and many believe that the highest art and best thought of our age is finding expression in the drama of today. The fact is, the popular acting drama has risen again to the dignity of literature. It once more claims its rightful place as the most human and social of the arts. It lends itself to the development of the com

that I have written has the closest possible connection with what I have lived through, even if it has not been my own personal experience. In every new play I have aimed at my own spiritual emancipation and purification—for a man shares the responsibility and the guilt of the society to which he belongs." In these words the great founder of the new drama announced the social purpose of the modern play. It will be observed that he adds to Aristotle's definition of the purpose of tragedy—the purification of the soul through pity and terror—three distinctly modern ideas,—scientific realism, social responsibility, and spiritual emancipation.

Reading List of Ibsen's Plays: A Doll's House, An Enemy of the People, Ghosts, Pillars of Society, Hedda Gabler, Rosmerholm, The Wild Duck, The Lady from the Sea, The Master-BUILDER. (Everyman's Library—Dutton.)

Brand and Peer Gynt are the best examples of his poetical plays, having a synthetic structure in contrast with the social problem and character dramas, which are of the analytic type.

Topics for Papers or Discussions: Folk-lore and saga in Ibsen's plays; the influence of nature and the scenic background of fjord and mountain; his use of symbolism (ice-church, white horse, wild duck, pistols, stove, fire, tainted spa, unseaworthy vessel, tarantula, etc.); his fanatics and supermen; his tragedies of idealism; relation to the woman question; the individual and the compact majority; his dramatic technique; the quality of his humor; the place of politics in the plays; Ibsen as a moralist of contemporary society; his doctrine of self-realization; economic conflicts in the plays; religious questions; his method of unveiling the drama of the past; his employment of heredity as a modern Fate; his studies of the problem of marriage; his mastery of realism; the ideal in his plays; as painter of character seasoned and

confirmed; his pathological characters; the life-lie in the plays; self-sacrifice as the test of sincerity; contrasting types of scholarship; allegorical elements in Ibsen; his attitude to life and trend of his social ethics; his influence in literature.

References: Archer's Collected Works of Henrik Ibsen, 12 vols. (Scribner), The Ideal in the Plays of Ibsen (N. C. Review, January, 1913), Study Course on Ibsen (Drama League Monthly, April, 1917), Gosse's Life of Ibsen (Scribner), Brandes' Henrik Ibsen (Macmillan), Heller's Henrik Ibsen's Plays and Problems (Houghton Mifflin Co.), Henderson's Interpreters of Life (Holt), Lee's The Ibsen Secret (Putnam), Shaw's Quintessence of Ibsenism (Brentano), Brander Matthews' Inquiries and Opinions (Scribner), Moses' Ibsen, The Man and His Plays (Kennerley), Clark's Continental Drama of To-Day (Holt), Monkhouse's Ibsen's Social Plays, in Books and Plays, London, Payne in Outlook, May 24, 1902, Butler in Contemporary Review, May, 1902, Hamlin Garland in Arena, June, 1890, Henderson in Arena, January, 1905, Brochner in Bookman, October, 1903, Chandler's Aspects of the Modern Drama (Macmillan).

3. *SIR ARTHUR WING PINERO* (1854)

One of the first English plays reflecting the influence of Ibsen is Sir Arthur Pinero's "The Second Mrs. Tanqueray" (1893). When it first appeared, it was pronounced by Professor Baker of Harvard to be the most notable play written in English since Shakespeare. Its theme, which was handled frankly and logically, was the problem of a man's second marriage, with a woman with a past. It was thus a pioneer among English plays in treating a timely, serious domestic question in an earnest and artistic manner. A beautiful, high-strung girl renounces her many lovers and the gay life of the

concert halls to marry a gentleman of refinement and social standing. The fatality of the situation is that he is a widower with a grown daughter, who has inherited her mother's icy austerity of character and haughty exclusiveness. The result is inevitable: social ostracism, loneliness, filial contempt and scorn, and the irony of one of the wife's former gay companions appearing on the scene as the daughter's betrothed lover. The author has given this great play much of the inevitableness of Greek tragedy, and from the admirable exposition scene to the final curtain, the reader feels an inescapable fate is pursuing the entire unfortunate family and dooming them, innocent and guilty alike, to unhappiness and ruin.

For two decades Pinero has been recognized as a leader in the new dramatic renaissance, one of the three or four greatest playwrights in style, power of thought, and story-telling skill. He is the prolific author of at least forty-three plays. He may be studied as the social historian of *Vanity Fair*. His specialty is the psychological analysis of the eternal feminine. His plays are all virile and truthful portrayals of the manners and characters of well-to-do midland folk. His place in English literature is as secure as Goldsmith's or Sheridan's.

Reading List of Pinero's Plays:

(a) Romantic Comedy—Trelawny of "The Wells," the tawdry squalor but genuine comradeship of stageland in contrast with aristocratic and snobbish West End society.

(b) Character Farce—The Amazons, absurd results of the attempt to bring up three girls as boys.

(c) Social Problem Plays—The Second Mrs. Tanqueray; His House in Order, the problem of second marriage, the second wife persecuted by the first wife's kinswomen; the notorious Mrs. Ebbsmith, the failure of platonic love due to the nature of man and of love, study of a good woman with revolutionary ideas and wayward

from principle; *The Benefit of the Doubt*, the folly of divorce and the wisdom of a degree of indulgence; *Iris* (1901), the peril of a young woman with an excessive love of luxury and pleasure, the demoralizing effect of bad environment on one weak of will and lacking in principle; *The Thunderbolt*, the family in relation to marriage, the wrong done to a man's natural but beloved daughter by destruction of his will; *Letty*, elopement averted by a young woman witnessing it in another; *The Gay Lord Quex*, a study of fast life among the upper classes involving a conflict of wills between a nobleman and a shopgirl; *Mid-Channel*, a study of middle-age, the danger point to married folk who have ceased to love.

Topics for Papers or Discussions: (1) Formative influences and personality of Sir Arthur—born in London, 1854, educated in private schools, in law office with his father, career as an actor (1874-1881), a good utility man playing minor roles, friendship with Wilkie Collins and Sir Henry Irving, marriage to Myra Holme, an actress, a self-made playwright who learned his art by obscure hackwork; as lecturer, critic, dramatist, and man of affairs.

(2) His dramatic creed—a sincere and faithful realist, the social historian of *Vanity Fair*, reproducing to a nicety the manners, tricks of speech, and idiosyncrasies of well-to-do Midland folk; "I believe that the playwright's first task is that of giving back to the multitude their own thoughts and conceptions illuminated, enlarged, and if needed, purged, perfected, transfigured."—Pinero.

(3) A humanist, economist, and philosopher: the dramatist of the upper and aristocratic classes, believing that "wealth and leisure furnish better dramatic material for social problem studies than poverty and hard work," his burlesque humor and satire, his fresh inventions and amusing episodes, his placing of prime ministers, magis-

trates, deans of cathedrals, and other dignitaries in ludicrous situations.

(4) A strong moralist and satirist—his plays virile and vital studies of social evils, his exposure of “a world of gentlemanly ladies and zoological gentlemen;” his serious discussion of moral questions arising in the social fabric, sermon plays with a warning to a decadent civilization; his ethics based soundly upon experience and human nature, with emphasis on the fateful tyranny of the past; his thesis plays demonstrating the far-reaching consequences of vice through nature’s relentless and unchanging law of cause and effect; his focal studies of woman’s soul, mind and will, “the master-analysis of the feminine heart.”—Chandler.

(5) A practical playwright and master of technique—his revolt from many conventions and artificialities of the stage, his great skill in stage tactics acquired as an actor, originality of his plots, compelling power of his situations, his clever, distinguished, and natural dialogue.

References: Clayton Hamilton’s edition of Pinero’s *Social Plays* (Dutton), Dickinson’s *Chief Contemporary Dramatists* (Houghton, Mifflin), Hale’s *Dramatists of To-Day* (Holt), Clark’s *British and American Drama of To-Day* (Holt), Chandler’s *Aspects*, Fife’s *Arthur Wing Pinero*, Archer’s *About the Theatre*, Kobbe in *Forum* (September, 1898), Hamilton in *Munsey* (December, 1893), Rideing in *N. Amer. Rev.* (July, 1908), *Plays* pub. by W. H. Baker, Boston, 50 cts. each.

4. *SIR HENRY ARTHUR JONES* (1851).

Another living playwright, the author of fifty-two dramas of high literary merit and moral worth, is Sir Henry Arthur Jones. In analysis of character his specialty is the clergyman and the wayward woman. Perhaps the strongest of these plays, “Michael and His

Lost Angel," has the theme of the influence, at first degrading then ennobling, of a woman's personality upon that of the priestly hero. One of the best of his comedies, "Mary Goes First," is a keen, delightful satire on a family of social climbers in a middle-class rural community. Jones has done much to make the drama a social force, and thereby "catching the conscience." He, too, is a moralist and writes sermon-plays to drive home some powerful lesson of justice, righteousness, and ethical conduct. He shows present-day society to be dull, selfish, scheming, and snobbish. In various plays he attacks hypocrisy, shams, worldliness, materialism, love of pleasure, pharisaism, all forms of the life-lie. He was one of the first to insist that a play, though designed primarily for the stage, must also be worth-while in printed form. He has defended his dramatic theories in many scholarly critical essays and lectures.

Reading List of Jones' Plays:

(a) Farce Comedy—The Manoeuvres of Jane, a wayward girl thwarting plans against her marriage to the man of her choice.

(b) Poetical Drama—The Tempter, a miracle play in a medieval setting.

(c) Romantic Melodramas—The Silver King, story of an innocent victim of gamblers, but finally vindicated from charge of murder by a clever piece of detective work; Saints and Sinners, a minister's daughter lured from home by false lover atones for error by years of charity work; Lydia Gilmore, maternal love as wifely duty and family honor, a theme of perjury.

(d) Realistic Character Plays—Michael and His Lost Angel (1896), a study of the effects of passion, temptation and sin followed by public confession, amor vincit omnia, is love devil or angel? Mary Goes First, a struggle between two social leaders for precedence; The Hypo-

crites, a young curate enforces one law on the low-born and high-born for a common sin; *The Liars*, study of a wife sailing too close to the wind in a flirtation, a keen satire on the smart set; *The Lie*, story of a social scandal long concealed, with the consequences of a sister's deception and treachery due to rivalry in love.

(e) *Social Problem Plays*—*Mrs. Dane's Defense*, the unsuccessful attempt of a reformed woman to conceal her past in her effort to win a young lover with a future and a guardian; *The Case of Rebellious Susan*, a study of the effects of the double standard, wives cannot retaliate on unfaithful husbands, wifely indulgence as essential to a happy marriage; *The Middleman*, an economic theme of the struggle between capital and labor; *Judah*, the conflict between science and religion, moral degeneration changed to regeneration by the saving power of love.

Topics for Papers or Discussions: (1) *Formative influences and personality*—born in Buckinghamshire, December 20, 1851, of good yeoman stock, his father a farmer, his strict puritan training, education begins at Winslow school, put to work at thirteen, early literary efforts rejected by magazines and his plays by managers; a visit to Haymarket Theatre, London, 1870, the starting-point of his career, made him a playwright. A self-made dramatist, "a man of cultivated talent rather than of sheer genius," honorary A. M. of Harvard, 1907, distinguished essayist, critic, and lecturer, see articles in *Atlantic Monthly*, December, 1906; *Current Literature*, December, 1906; *Fortnightly Review*, December, 1906; *Nineteenth Century*, March, 1904; *Renascence of the English Drama* (Macmillan, 1895), *Foundations of a National Drama* (Doran).

(2) *His Dramatic Method*—His sacrifice of theatrical effects to gain literary advantages; why his plays deserve high rank as literature; his appeal from amuse-

ment-seekers to the thoughtful and judicious public; as a realist his interest lies in his accurate pictures of rural society; does he focus his study on a single character or a group? does he simplify or give stock figures? has no fixed plan for construction, does not conform to the unities; without brilliancy, intuition, or finesse, he relies on force and effect in the mass; his realistic studies of provincial middle-class folk; his strength in characterization and analysis of motives, his penetration of the character of servants.

(3) As a Moralist and Satirist—A dramatic educator who employs his art in the reconstruction of standards of public taste; a servant of the social order who never neglects to drive home an ethical lesson; his plays as dramatic sermons; his use of biblical and other religious themes; his fondness for the "priestly hero" facing a moral dilemma; his portrayal of society as stupid, intriguing, cruel, worldly, pugnacious, lovers of pleasure and mammon; his attacks on the social lie, his exposure of hypocrisy and selfishness masquerading under the cloak of religion.

References: Jones' own introductions and prefaces to his plays, and his critical works listed above; Borsa's English Stage of To-Day (Lane), Bullock in Bookbuyer, April, 1898, Howells in North Amer. Rev., October, 1907; Tarpey in Critic, August, 1900; Hamilton in Munsey, 1894; Walkley in The Drama and Life (1911), Beerbohm in Saturday Rev. 1900; William Archer's English Dramatists of To-Day, Chandler's Aspects of the Modern Drama.

5. GEORGE BERNARD SHAW (1856)

With a few exceptions, such as Barrie, Yeats, and Dunsany, the makers of the modern drama are realists. They discard the romantic aspects of life, in favor of the economic, social and biological. They hold to the highway

of plain living, and are content to portray "creatures not too bright nor good for human nature's daily food."

This naturalistic phase of the recent drama culminates in the work of George Bernard Shaw. This brilliant Irish wit and philosopher is completely disillusioned. He is anti-sentimental, and the consistent foe of romantic ideals. Many accepted conventions and customs are attacked or questioned by this arch-satirist and iconoclast. A master of surprising paradox and epigram, he is modern in form, and militant in spirit. His plays are classified as "pleasant or unpleasant." His theory is that the only way to make people sit up and give ear is to shock them or anger them, and so he takes pains to make his readers uncomfortable, feeling like "guilty creatures sitting at a play." His puritanism is a reply to Oscar Wilde's paganism. At the heart of every play is a discussion of some live modern question. His humor is most piquant and searching. He has made an important contribution to the drama of ideas. We recommend that the reader begin with "Candida," one of the best and most characteristic of his plays. It is well constructed, amusing, and intellectually stimulating, involving the domestic situation known as the "eternal triangle." Each of the three principal characters is strongly individualized. The denouement is both surprising and logical, moral and satisfactory. In spite of the fact Shaw is not as good a story-teller as Jones, Barrie or Pinero, his plays are extremely entertaining.

Reading List of Shaw's Plays:

(a) Social and Economic Satire—Widowers' Houses, the question of landlordism and tainted money; Major Barbara, material betterment vs. Salvation Army methods in saving souls, poverty as the root of all evil; Mrs. Warren's Profession, the tragedy of the ostracized mother, unwholesome social conditions the result of poverty.

(b) Satire on the Professions—Arms and the Man (The Chocolate Soldier), ridicule of the illusions of militarism and romantic love; Fanny's First Play, revolt of youth against material respectability, a satire on critics and playwrights; The Doctor's Dilemma, exposure of medical quackery, fads, vanity, and hypocrisy, a question of medical ethics. The Man of Destiny, and Caesar and Cleopatra, satires on war and heroism.

(c) Satire on Marriage—Candida, a faithful wife the natural protector of the husband's happiness and honor; The Philanderer, a study of the degenerate male flirt and the over-sexed, advanced woman; Getting Married, a question of economic determinism; Man and Superman, a biological study of love and marriage, woman as the archetypal, dominant sex, theory of love as the cosmic Life Force and its tyranny; You Never Can Tell, the lottery of marriage, indictment of Victorian respectability.

(d) Satire on the Irish and English Races—John Bull's Other Island, a contrast of national characters; O'Flaherty, V. C., a delightfully satiric war play, on the same theme.

Topics for Papers or Discussions: (1) Formative influences and personality—born in Dublin, 1856, of Scotch, English, Irish ancestry, narrow, puritan homelife, irregular schooling, clerk in land agency, his mother a professional musician; career in London, 1876-92 as novelist, journalist and critic; his conversion to Socialism and active membership in The Fabian and Royal Economic Societies; brilliant success as playwright, 1892-1914; his attitude during the World War.

(2) His Dramatic Creed—His restoration of the popular stage play to the dignity of literature, his ample stage directions; his revolt against the academic or well-made play; his leadership in the drama of discussion, his position as arch-satirist and realist, his anti-romanticism;

his puritanism and appeal to the will and the conscience; his whimsical, irritating humor, and Celtic wit, his clever dialogue and brilliant paradoxes; his dramas as studies in individualism and collectivism; has Shaw a philosophy of life?—are his characters plot-ridden or creatures of flesh and blood, of heart and will? What is the central thesis or subject of debate in each play?

References: Henderson's *George Bernard Shaw, His Life and Works* (Holt), *Shaw's Plays* (Brentano, N. Y., 50 cts. each), *Hale's Dramatists of To-Day* (Holt), *Chandler's Aspects of Modern Drama* (Macmillan), *Jackson's Bernard Shaw, a Study and an Appreciation* (Jacobs), *Mencken's George Bernard Shaw, His Plays* (Luce), *Chesterton's George Bernard Shaw* (Lane), *France in Bookman*, June, 1905; *Henderson in Arena*, November, 1904; *Atlantic Monthly*, February, 1909; *Edinburgh Review*, 201, 1905.

6. *SIR JAMES MATTHEW BARRIE* (1860)

One of the ablest critics of the contemporary dramatists, Mr. Clayton Hamilton, gives the primacy to Sir James Barrie, the author of a score or more of popular comedies. Without any serious philosophy of life, without any obtrusive purpose, his plays give pleasure of a rare emotional and intellectual quality to audience and reader alike. In his wonderful technique, his genial satire, his exquisite humor, his brooding tenderness, and touching pathos, Barrie surpasses all his compeers in the drama. He excels them all also in his interpretation of the heart of little children, and in his understanding of the psychology of women. His plays are equally adapted to acting or reading. His stage directions are often clever little essays. The dialogue is artistically beautiful and mechanically manipulated with astonishing ingenuity. One is constantly impressed with Barrie's almost feminine variety of whims and moods, ranging from trixy

gaiety to deepest pathos. "The Twelve-Pound Look" is a good example of a one-act play dealing with a very modern domestic theme, and showing the utmost economy of matter and means. The treatment is both delicate and whimsical, witty and humorous.

Reading List of Barrie's Plays:

The Professor's Love Story, The Little Minister, Quality Street, three old-fashioned love stories; The Admirable Crichton, the artificial and conventional barriers of ~~society~~ swept away by primitive conditions of life on a desert island; ~~The Twelve-Pound Look, the question of~~ woman's economic independence, and a satire on a successful egoism; What Every Woman Knows, man's dependence upon woman in the order of nature, and her superior wisdom in vital matters; Peter Pan, the story of the boy who wouldn't grow up, a dream of a bird island in fairyland; Rosalind, a romance of stageland; A Kiss for Cinderella, story of an imaginative little London waif; The New Word; The Old Lady Shows Her Medals, the last three war plays with strikingly original plots.

Topics for Papers or Discussions: (1) Formative influences and personality—born at Kirriemuir, "Thrums," Scotland, 1860, his parents strict Free Church members, his mother, Margaret Ogilvy, his inspiration; his cloistral decade, 1873-83, idle school-days in Dumfries, influence of Carlyle and Dr. Whyte; college life at Edinburgh University, influence of Masson; much novel reading; old China days in London; editorial experiences on Nottingham Journal; life of poverty in Fleet Street; writing for Pall Mall Gazette, St. James Gazette, British Weekly, Contemporary Review, etc.; career as a popular novelist, 1887-95; made baronet by King George V, 1913; residence at No. 3 Adelphi Terrace, London.

(2) A Consummate Craftsman—Delightful unexpectedness of his situations and climaxes, his realism touched

with idealism, his poetic imagination, the children's classic, his new fairyland of wonder and symbolism; a master of mystification; fullness and intimacy of his stage directions, his genius for creation of character, his specialty woman's canny insight into man, his penetration of the child mind, his genial satire on domestic life; his piquant, whimsical style, his quiet pathos, sweetness, delicacy and sanity of his humor, his Horatian urbanity, his detachment and cheerful optimism.

References: Barrie's Plays are published by Scribner, N. Y.: Howe's The Repertory Theatre (Kennerley), and Dramatic Portraits (Kennerley), Clayton Hamilton's The Theory of the Theatre (Holt), The Bookman, February, 1917; The Forum, 41: 137; Current Opinion, March, 1917; Literary Digest, January 30, 1915, November 1, 1919, January 23, 1909; New York Times, May 20, 1917; John D. Williams in The Century, October, 1914; Drama League Monthly, October, 1917.

7. JOHN GALSWORTHY (1867)

No serious study of the Twentieth Century Drama can ignore the work of John Galsworthy, a distinguished novelist, who is almost equally noteworthy as a playwright. His plays, however, will probably never be as popular as his novels, because they are less emotional than intellectual. A certain mental reticence deprives his work of the dramatic or spectacular quality. He has contributed a new element to dramaturgy by showing how the modern play can utilize a great industrial struggle of today such as a contest between capital and labor. His best play, "Strife," brings out the human interests involved in a painful story of a strike by the employees of a tin-plate factory. The title gives the keynote of this tragedy of economic conditions. A clash of wills is the quintessence of the dramatic action, which evolves logically from the general to the particular. The author

holds, too, an equal balance in the debate between capital and labor, taking an impartial viewpoint, judicial rather than partisan. He does not allow himself or his reader to take sides. Yet the argument is so complete that it might furnish material for a parliamentary speech. The dialogue is like hand-made lace, of clear, fine texture, each thread contributing to the strength and harmony of the design as a whole. His art is a bit too realistic in that his sense of fact prevails over reason and imagination. The author believes that "a human being is the best plot there is." A barber or a scrub woman can be as fitly the subject of a play as a banker or a lady of fashion. "Before art as before the law, all men are equal." The old stage villain drops out of sight, and the confidant has been skilfully disguised. Poetic justice gives way to the truth of experience. The hero is no longer engaged in a losing struggle with fate, the goddess of Greek tragedy; nor with his own conscience, a motive which prevails in the drama succeeding the Reformation; but he is involved in a fatal conflict with society. Heredity plays a far less important part than industrial environment. The individual is always in a clash with collectivism.

Reading List of Galsworthy's Plays:

Strife (1909), the necessity of compromise in the struggle between capital and labor, effects of strikes upon the workmen's families; Justice (1910), moral injustice, a thesis play on the penal system; The Pigeon (1912), the problem of the unsalvable; The Fugitive (1913), incompatibility as a cause of unhappy marriage, and the perils of the dislocated wife; The Eldest Son (1909), inequality in the working of social laws, and the danger of marrying out of one's caste; The Silver Box (1906), the helplessness of the poor before the law, and the power of money to shield the guilty rich; The Mob (1914), the tyranny of the mob and public opinion; The Little Dream

(1910), an allegory of life; Joy (1907), A Bit o' Love (1919).

Topics for Papers or Discussion: (1) Formative influences and personalities—descended from ancient family of landowners, born at Coombe in Surrey, scenery in Devon, Worcester, and Surrey, social advantages, five years at Harrow, three at Oxford, experience in study of the law, familiarity with police courts; extensive foreign travel; declined knighthood, 1919; wrote *The Island Pharisees* and nine other novels, *The Inn of Tranquility* and three other volumes of essays, and *Woods, Songs, and Doggerels*, a book of verse.

(2) As artist, satirist, and philosopher—his versality, insularity, originality; his specialty the interpenetration of classes; a dramatic judge of social injustice; each of his dramas an inter-play of forces rather than persons; his characters mouthpieces of his philosophy; the titles of his plays the keynote of the dramatic struggle; are his plays too intellectual? does the reader feel a burning drama of human interest beneath his sober reticence? do you take sides in his dramatic debates?

References: John Galsworthy's Plays (Scribner), Kaye-Smith's John Galsworthy (Holt), Palmer's *The Future of the Theatre* (Bell), Dickinson's *Chief Contemporary Dramatists* (Houghton Mifflin), Chandler's *Aspects of Modern Drama* (Macmillan), Dukes' *Modern Dramatists* (Dram. Pub. Co., Chicago), Courtney in *Fortnightly Rev.*, July, 1913, and *Living Age*, September 27, 1913; Henderson's *The Changing Drama* (Holt), Howe in *Fort. Rev.*, October, 1913, and *Liv. Age*, November 8, 1913; Bjoerkman in *Review of Reviews*, May, 1911; Harper's *Weekly*, April 6, 1912; *Outlook*, March 23, 1912; *Literary Digest* (same date), *Current Literature*, December, 1912; *N. Y. Times*, April 9, 1916, February 22, 1914; *Columbia State*, March 30, 1913; *Atlanta American*, March 2, 1919.

8. OSCAR WILDE (1854-1900)

1. *Reading List*: Lady Windermere's Fan (1892), a comedy of intrigue; separation averted by a mother's sacrifice; A Woman of No Importance (1893), a discussion of the double standard; An Ideal Husband (1895), blackmail or the tyranny of the past; The Importance of Being Earnest (1898), "a trivial comedy for serious people;" The Duchess of Padua (1883), a tragedy of the 16th century in the Elizabethan style; A Florentine Tragedy; Salome (written originally in French), a mystery play, an oriental tragedy of love and hate.

2. *Topics*: Wilde's distinguished parentage; born in Dublin, 1854, educated at Trinity College and Oxford; visits to Italy and Greece; apostle of estheticism in Paris and London, lectures in America, his moral ruin, imprisonment in Reading Gaol, death in Paris (1900). His paganism and worship of beauty, his brilliant exoticism a master of epigram, paradox and clever satiric dialogue, his dramatic studies of the English aristocracy, with discussion of social questions.

References: Ransome's Oscar Wilde (Kennerley); Henderson in Arena, August, 1907; Henderson's Interpreters of Life and the Modern Spirit (Kennerley), also his European Dramatists (Stewart and Kidd Co., Cincinnati), Ingleby's Oscar Wilde (Werner Laurie, London), Sherard's Life of O. Wilde (Kennerley), Hankin in Fortnightly, May, 1908; Lord Alfred Douglas' Oscar Wilde and Myself (Lane).

9. GRANVILLE BARKER (1877)

1. *Reading List*: The Madras House (1911), dramatic study of a trade, woman's present status, her relation to marriage, and her future; The Voysey Inheritance (1905), an economic problem play of personal and family honor, exhibiting a family group dependent upon a tainted

2. Inx

income; *Waste* (1907), a political and social problem drama; *The Marrying of Anne Leete* (1902), the moral and physical degeneration of a family; a study of three marriage problems, with women as political pawns; *Prunella* (with Housman); *The Harlequinade* (with Calthrop and Stephenson); *The Weather Hen* (with Thomas); *Rococo*, *Vote by Ballot*, *Farewell to the Theatre*.

2. *Topics*: Born in Kensington, London, 1877; ancestry of mixed strains; self-educated; career as actor-manager in stock companies, marriage to Lillah McCarthy, his Shakspeare production at the Savoy Theatre, his contribution to the art of stage production; visit to America; his advocacy of Socialism and the repertory theatre, a disciple of Shaw. His mastery of political and economic questions; his contribution to the bourgeois drama, the perfection of his dramatic technique, his types of women passionless, rational, open to conviction, persons of taste; his two dramatic discoveries—intimacy in creation of personality and the creation of the corporate character of a group; his rich comic diction and "small circling humor," the subtlety of his theatrical vision, his dramatization of group emotions, his building of a play cell by cell to achieve a living organism; his plays landmarks in realistic drama.

3. *Reference*: Henderson's *European Dramatists* (Stewart and Kidd), Forum, June, 1911; *The Changing Drama* (Holt), Clayton in Bookman, April, 1912; Howe's *The Repertory Theatre* (Kennerley), Chandler's *Aspects of Modern Drama* (Macmillan), Dukes' *Modern Dramatists* (Sergel, Chicago), North Amer. Rev., April 1912, The Nation, May 2, 1912.

10. *STEPHEN PHILLIPS* (1868-1915).

1. *Reading List*: Paolo and Francesca (1898), a poetic dramatization of Dante's famous story of the lovers; Herod (1900), a blank verse tragedy of over-mastering passion, self-love and ambition; Ulysses (1902), Episodes from the Odyssey, "rearranged, reimagined, unsparingly accelerated and cut down;" The Sin of David (1904), a tragedy of the wars of Cromwell; Nero (1906), a spectacular drama, a story of the artistic temperament divorced from moral restraint; Faust (1908), Pietro of Siena; The King; Nero's Mother; Iole, the story of Jephtha in a Greek setting; The Last Heir; Armageddon (1915), a war play; The Adversary. Died at Hastings, December 9, 1915.

2. *Topics*: His father a canon of Peterborough Cathedral, born at Somertown, near Oxford, 1864; student at Oundle School and Stratford Grammar School, Queen's College, Cambridge; career as actor for six years, with the Benson Company; author of several notable volumes of poems, Christ in Hades, The New Inferno, Marpessa, Influence of Virgil, Milton, and Tennyson; discovered as dramatist by Sir George Alexander; won award of The Academy for the best volume of poems for 1897. His mastery of the poetic drama; his intimate knowledge of stage craft; the literary quality of his plays, his revival of the Greek spirit in drama, his swift, passionate, boldly imaginative action, his majestic, flexible, and melodious verse, his rare art in contrast and foreshadowing, the grim retributive note, the revelation of the loveliness and sorrow of frail mortality; compare his Paolo and Francesca with Boker's, Crawford's and D'Annunzio's handling of the same material; his fatalistic and spiritualistic philosophy.

3. *References*: Lockwood in Sewanee Review, January 1912; Clark in Drama League Monthly, October, 1917;

Walter in *Modern Drama and Opera* (Boston Book Co.); Symonds' *Studies in Verse and Prose* (Dutton), Sidney Colvin in *Ward's English Poets*, Vol. V.; *The Athenaeum*, January, 1916; Erskine in *Literary Digest*, January, 1916; Gosse in *Atlantic Monthly*, August, 1902; *Century*, January, 1901; Howells in *N. Amer. Rev.*, May, 1901; Savage in *West. Rev.*, August, 1901.

The foregoing study of the makers and leaders of the recent dramatic movement may be extended indefinitely. The scope of this program must necessarily exclude the mention of many authors and plays of great merit and interest. For those who wish to pursue a wider range of reading, the following list of playwrights is recommended:

11. *ALFRED SUTRO* (1863)

part The Walls of Jericho (1904), The Perplexed Husband, The Two Virtues, The Perfect Lover, The Fascinating Mr. Vanderveldt, The Barrier, The Builder of Bridges, The Fire-Screen, The Price of Money, John Glayde's Honour, Mollentrave on Women; The Bracelet, Carrots, A Game of Chess, The Open Door, and other one-act plays.

part 12. *JOHN MASEFIELD* (1874)

The Tragedy of Nan (1908), Philip the King, Pompey the Great, The Campden Wonder, The Sweeper of Ninety-Eight, The Faithful, Mrs. Harrison, Good Friday.

13. *STANLEY HOUGHTON*.

part Hindle Wakes (1912), The Younger Generation, Independent Means, The Fifth Commandment, Dear Departed, Fancy Free, The Master of the House.

14. *HUBERT HENRY DAVIES*.

part The Mollusc (1907).

15. *JEROME KLAPKA JEROME* (1859).

The Passing of the Third Floor Back, Esther Castways, Woodbarrow Farm, Fanny and the Servant Problem, Miss Hobbs, Robina in Search of a Husband.

16. *CHARLES RANN KENNEDY*.

The Servant in the House (1908), The Army With Banners.

17. *ST. JOHN HANKIN* (1869).

The Return of the Prodigal (1905), The Constant Lover, The Cassilis Engagement, The Charity That Began at Home, The Two Mr. Wetherbys.

18. *LAURENCE HOUSMAN*.

Bird in Hand, Good as Gold, The Lord of the Harvest, The Snowman, Nazareth, A Likely Story, The Return of Alcestis.

19. *LOUIS N. PARKER* (1852).

Pomander Walk, Beauty and the Barge, The Man in the Street.

20. *W. W. JACOBS*.

Boatswain's Mate, Grey Parrot, The Ghost of Jerry Bundler, The Changeling, Admiral Peters, A Love Passage, The Monkey's Paw (all one-act plays).

21. *HADDON CHAMBERS*.

Sir Anthony, The Tyranny of Tears, The Awakening, The Idler, Captain Swift.

22. *THOMAS HARDY* (1840)

The Dynasts (an epic-drama of the Napoleonic wars, in three parts), Tess of the D'Urbervilles, Far From the Madding Crowd, The Three Wayfarers (1903).

23. *ALFRED AUSTIN* (1835).

The Tower of Babel, Savonarola (1881).

24. *ERNEST DENNY*.

All-of-a Sudden Peggy.

25. *ARTHUR LAW* (1844).

A Country Mouse (1902), The New Boy, Three Blind Mice, The Magic Opal, New Year's Morning (1900).

26. *H. V. ESMOND*.

When We Were Twenty-One (1901), Eliza Comes to Stay, Billy's Little Love Affair (1903), One Summer's Day, The Wilderness, Her Vote.

27. *ARNOLD BENNETT* (1867).

The Honeymoon, The Great Adventure, Cupid and Common Sense, What the Public Wants, Milestone, Sacred and Profane Love (1919).

28. *SIDNEY BOWKETT*.

The Superior Miss Pelbender, Lucky Miss Dean.

29. *JOHN DRINKWATER*.

Abraham Lincoln: A Play (1919).

30. *SIR CONAN DOYLE* (1859).

Sherlock Holmes, The Story of Waterloo, The Fires of Fate, The House of Temperley.

31. *WILLIAM JOHN LOCKE* (1863).

The Morals of Marcus, The Palace of Puck, The Beloved Vagabond, Butterflies, The Man From the Sea.

32. *MAURICE HEWLITT* (1861).

Pan and the Young Shepherd (1905), Youngest of the Angels.

33. *ROBERT HICHENS* (1864).

The Garden of Allah, The Real Woman, Becky Sharp, The Medicine Man.

34. *SIR GILBERT PARKER* (1862).

The Seats of the Mighty (1897), The Right of Way.

35. *ROBERT BRIDGES* (1844).

Nero, Palicio, Ulysses, Christian Captives, Achilles in Scyros, Humours of the Court, Feast of Bacchus.

Most of the plays mentioned can be ordered through French of New York, or Luce of Boston, also through local dealers. The writer has omitted reference to the Irish Drama, the American Drama, or the foreign drama, which are so noteworthy and many-sided as to require separate programs. A special study of "The Irish Drama" has been published and may be had upon request.

GENERAL REFERENCES ON THE CONTEMPORARY DRAMA.

Chandler's Aspects of the Modern Drama (Macmillan), Henderson's The Changing Drama (Holt), Clark's British and American Drama of To-Day (Holt), Filon's The English Stage (Dodd), Archer's Play-making (Small, Maynard), Borsa's The English Stage of To-Day (Lane), Hale's Dramatists of To-Day (Holt), Dickenson's Chief Contemporary Dramatists (Houghton, Mifflin), Howe's Dramatic Portraits (Kennerley), Jones' The Renaissance of the English Drama (Macmillan), Matthews' Study of the Drama (Houghton, Mifflin), Walkley's Drama and Life (Brentano), Dickinson's The Contemporary Drama of England (Little, Brown).

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